

**The Innocence of Heart Voices of The Little Black Boy in Knowing God and His Own
Identity as A Black Reflected in *The Little Black Boy*,
A Poem by William Blake**

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N E I S Y A
A2B006067

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PRONOUNCEMENT

The writer states truthfully that this thesis is compiled by her without taking the result from other research in any university, in S-1, S-2, and S-3 degree and in diploma. In addition, the writer ascertains that she does not take the material from other publications or someone's work except for the references mentioned in bibliography.

Semarang, July 2010

N E I S Y A

APPROVAL

Approved by
Advisor,

Dra. Christina Resnitriwati, M. Hum
NIP. 19560216 198303 2 001

ACCEPTANCE

Accepted by
Strata-1 Thesis Examination Committee
English Department
Faculty of Humanities, Diponegoro University
On July 30th, 2010

Chairman,

Drs. Suharno, M. Ed
19520508 198303 1 001

First Member,

Second Member,

Dra. Christina Resnitriwati, M. Hum
NIP. 19560216 198303 2 001

Dra. Dewi Murni, M. A.
NIP. 19491207 197603 2 001

MOTTO

< *“Payah di tulang, seneng di dulang....” (Imam Sudarto)*

< *“Niat adalah ukuran dalam menilai benarnya suatu perbuatan, oleh karenanya, ketika*

niatnya benar, maka perbuatan itu benar, dan jika niatnya buruk, maka perbuatan itu buruk.” (Imam An Nawaw)

< *“To accomplish great things, we must not only act, but also dream; not only plan, but also believe.” (Anatole France)*

< *“You are responsible for your life. You can’t keep blaming somebody else for your dysfunction. Life is really about moving on.” (Oprah Winfrey)*

DEDICATION

This thesis is dedicated to:

1. My beloved family: Mom, Babe, Diskadya, Mitrya, and Haikal.
2. My future husband, whoever you are, nevertheless you will be the one in my life.
3. My future children, I hope I can be a perfect mom for you all.

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ABSTRAK

Puisi merupakan suatu karya sastra klasik yang memiliki bentuk unik dibandingkan karya sastra lainnya. Para penyair puisi sangat selektif dalam menggunakan kata-kata, yang seringkali tidak lazim atau di luar bahasa sehari-hari, dan bentuk yang sangat singkat dalam menulis karyanya. Untuk memudahkan penggambaran suatu puisi, para penyair biasanya menggunakan pencitraan dan gaya bahasa. Oleh karenanya, para pembaca haruslah memiliki tingkat ketelitian yang sangat tinggi dalam menganalisis suatu puisi sehingga makna yang terkandung dalam puisi tersebut dapat tersampaikan secara sempurna. Skripsi ini bertujuan untuk menganalisis pemilihan kata, gaya bahasa, pencitraan, dan unsur rasisme dalam sebuah puisi karya William Blake yang berjudul *The Little Black Boy*, puisi yang menceritakan tentang anak kecil dalam pencarian keberadaan Tuhan dalam hidupnya dan bagaimana ia memaknai identitas dirinya sendiri sebagai seorang kulit hitam dalam lingkungan sosial budaya pada saat itu. Melalui serangkaian analisis tersebut, penulis berusaha mengungkapkan makna dan pesan tersembunyi yang terkandung di dalam puisi tersebut. Metode yang digunakan dalam menganalisis puisi ini adalah metode penelitian struktural dan teori psikologi individual Alfred Adler karena metode ini dianggap akan mempermudah penulis dalam menganalisis unsur intrinsik dan ekstrinsik sebuah puisi. Blake menulis puisi *The Little Black Boy* dengan bahasa yang sederhana. Namun, kesederhanaan yang diciptakan oleh pengarang tidak mengurangi keindahan dan nilai-nilai puitis puisi ini. Blake berhasil menggambarkan kepolosan seorang anak kecil dalam menemukan jati dirinya secara utuh dan Tuhan yang selalu berada di sisi anak tersebut selama pencarian itu berlangsung. Dalam analisis ini dapat disimpulkan bahwa puisi *The Little Black Boy* karya William Blake digunakan oleh penyair sebagai media atau sarana penyampaian rasa simpatinya terhadap orang-orang kulit hitam yang selalu diperlakukan secara tidak adil oleh bangsa kulit putih sehingga menimbulkan rasa inferioritas dalam kehidupan orang-orang kulit hitam tersebut.

CHAPTER I INTRODUCTION

A. Background of the Study

According to *Oxford Learner's Pocket Dictionary*, "literature is writings valued as works

of art, especially novels, plays, and poems". Rene Wellek and Austin Warren say in *Theory of Literature*, the third edition, that "literature is creative, an art" (1977:15). It means literature is a process to create some literary works creatively as an art. Through the art someone can share and express his imaginations, ideas, opinions, and creativities freely. Meanwhile, Sylvan Barnet excerpts Robert Frost's words in his book, *An Introduction to Literature: Fiction, Poetry, Drama*, the ninth edition, that "literature is a "performance in words". It has in it an element of entertaining display, and surely we expect literature to afford pleasure" (1989:1). One of usual things often inspires the authors to make a literary work is their experience. Hence, Laurence Perrine states in *Sound and Sense: An Introduction to Poetry*, the third edition, that "literature, in other words, can be used as a gear for stepping up the intensity and increasing the range of our experience and as a glass for clarifying it" (1969:4). So that, literature is like a reflection of the author's feeling and the reader imaginatively can participate in feeling the same experience and interpreting its meaning.

Redyanto Noor cites Aristotle's conspectus in *Pengantar Pengkajian Sastra* that "literary works are divided into three kinds, that is epic, lyric, and drama" (translated by Redyanto Noor, 2004:23). Lyric is the author's expression of his idea or feeling and then it is known as the poetry. It can be said that poetry is very hard to analyze and understand because of its short form and uncommon language. Poetry is also a kind of literary that is very tough and solid. Perrine asserts that "poetry might be defined as a kind of language that says more and says it more intensely than ordinary language does" (1969:3). He also adds that poetry is a kind of multidimensional language. In the mean time, Donald Hall quotes John Keats's opinion in *To Read Poetry* that "poetry should surprise by a fine excess, and not by singularity. It should strike the reader as a wording of his own highest thought, and appear almost as a remembrance" (1928: vii). In consequence, on behalf of understanding the poetry fully, the readers have to sharpen their sensitivity in getting information, symbol and purposes that the poet wants to share. Although the readers are very clever, they are still hard to know what the meaning of poetry is or what exactly the poet's goal in a poem when they do not have any sensitivity to guess the hidden meaning of word arrangement or at least a temporary understanding of the poetry. So that is why Hall states that "the only way to stretch and exercise our ability to read a poem is to try to understand and to name our whole response" (1928:6).

The thesis analyzes about diction, figurative language, and imagery in one of William Blake's poems, *The Little Black Boy*, and also about the innocence of heart voices of the little black boy in knowing God and his own identity as a black reflected in this poem. The writer chooses this poem because it contains many interesting aspects. Firstly, it consists of ordinary words that attract and make the readers have a strong passion to read the entire story of the poem. Secondly, it tells about how a little black boy tries to know about his own identity as a black in his social life and how God always stands with him while he passes the process of it. The uniqueness of this poem is the describing of the poem through the little black boy's innocence heart voices.

In the writer's opinion, William Blake tries to write his poem in a simple language so it would be easier for the readers to understand this poem. His language style is influenced by his belief that all of things are related to God and God is in everywhere and everything in this world. So, for the consequences he uses many symbols and metaphors in writing his *The Little Black Boy*. He also adds another figurative language that is the irony of situation as his way in conveying his protest to the social condition in Britain during 1780s. Therefore, the appropriate figurative language and diction will help the readers to know what the poet means and to participate in getting the same feeling as the poet did.

B. Purposes of the Study

The purposes of an analysis are very useful for the writer to identify the implicit message in the poem that the author wants to say to his readers. There are three main purposes of this analysis, namely:

1. to know and comprehend the poem meaning deeply by applying structural approach to analyze its diction, figurative language which consists of symbol, metaphor and irony of situation, and also imagery. It is also intended to indicate the readers exactly at the beauty of *The Little Black Boy* poem.
2. to reveal the existence of the inferiority feeling in the little black boy's mind which is represented through his mental state. Therefore, after analyzing *The Little Black Boy* poem, the writer expects that it really reflects the innocence of heart voices of the little black boy in knowing God and his own identity as a black.
3. to analyze and comprehend the psychological condition of the black people related to how the discrimination gives the inferior feeling in their mind and how they try to find the success or the superiority feeling in fulfil their need to be assimilated by the white people during their life.

C. Scope of the Study

In analyzing a poem we have to limit the subject of the study, because poetry has rich dimensions and contains a lot of elements in it, such as diction, figurative language, imagery, rhythm, rhyme, meter, tone, theme, etc. This limitation is intended to focus the analysis at the purpose of the study. Hence, the analysis does not make the confusion or the enlargement of topic. As the writer explained in the background of the study, this thesis will analyze the diction, figurative language, imagery and the innocence of heart voices of the little black boy in knowing God and his own identity as a black reflected in *The Little Black Boy*, a poem by William Blake.

D. Research Method

Based on Oxford Learner's Pocket Dictionary, "*method is way of doing something or quality of being well planned and organized*". This method will help the writer to analyze and understand a literary work in accurate figure. Therefore, the writer chooses library research as one of the research method. As Wellek and Warren say that "*the knowledge of most important libraries and familiarity with catalogues as well as other reference books is undoubtedly an important equipment of almost every student of literature*" (1977:58). So, since the background of the writer is a literature student, she studies some books and other references to help her understanding the subject and object of analysis.

E. Research Approach

Approach methods of this analysis are intrinsic and extrinsic approach. Intrinsic approach is a theoretical approach that uses theories of literary study. In this case, the writer used structural approach as the intrinsic approach. The approach will discuss the intrinsic elements of the poem, such as diction, figurative language, and imagery that shows the characteristic, uniqueness, and beauty of poetry which makes it different from the other poetry. On the other side, the extrinsic approach is a theoretical approach in discussing and analyzing the relation between literature and society. As Wellek and Warren state that "*literature 'represents' 'life'; and*

'life' is, in large measure, a social reality, even though the natural world and the inner or subjective world of the individual have also been objects of literary 'imitation'" (1977:94). It means that literature represents and expresses the situation and condition of a society. In this analysis, literature is close related to the social system in Britain during 1780s where the most local issues were the civil rights of Black people and slavery. The issues appear caused by the racial discrimination toward Black people acted by the White people. In the aftermath, it appears the inferiority feeling in black people's mind during their life.

F. The Organization of the Report

- Chapter I:** This chapter explains the background of the study, about the reasons of why the writer is interested in analyzing the diction, figurative language, imagery, and the innocence of heart voices of the little black boy in knowing God and his own identity as a black reflected in *The Little Black Boy*, a poem by William Blake. The second sub-chapter is purposes of the study which discusses the objectives of the analysis. The third one is scope of the study. It contains the limitation of the subject of study. The fourth one is research method. It tells about the method used by the writer during analyzing the poem. The fifth one is research approach. The last but not least, there is the organization of the report.
- Chapter II:** The second chapter contains the biography of William Blake, his poem titled *The Little Black Boy*, and the paraphrase of *The Little Black Boy*. The biography can help the analysis and the understanding of the poem especially to know the poet's background. The writer also encloses the paraphrase since to make the prose sense of *The Little Black Boy*.
- Chapter III:** Literary review discusses the theories and references used in analyzing the diction, figurative language, imagery, and the innocence of heart voices of the little black boy in knowing God and his own identity as a black reflected in *The Little Black Boy* poem. This chapter is divided into two main sub-chapters, according to what will discuss in the next chapter; the intrinsic and extrinsic approach.
- Chapter IV:** This chapter contains the analysis of William Blake's *The Little Black Boy* according to the intrinsic and extrinsic approach. They are written in this section completely. The writer divides this chapter into two main sub-chapters; intrinsic approach that consist of diction, figurative language, imagery, and extrinsic approach that is the innocence of heart voices of the little black boy in knowing God and his own identity as a black reflected in *The Little Black Boy*, a poem by William Blake.
- Chapter V :** This chapter explains about the result of the discussion got in chapter IV, which answers the problems showed in chapter I.

CHAPTER II

BIOGRAPHY OF THE POET, POEM, AND PARAPHRASE

A. Biography of William Blake

Biography of the poet is important to help us in understanding and analyzing the poem.

This biography of William Blake is taken from Benjamin Heath Malkin's essay (via Creeger and Reed, Jr, 1964:145-151) in *Excepts from Account of William Blake* and from *Norton Anthology of English Literature Volume 2*.

William Blake was a Romantioc Period poet and he was born in Soho, London in 1757, a place where he spent most of his life. The house of his parents, on the corner of Broad Street and Marshall Street, was erected upon an old burial ground. His father, James Blake, was a London haberdasher, who was attracted by the doctrines of Emmanuel Swedenborg and deeply opposed to the Court. Blake was first educated at home, chiefly by his mother, Catherine Wright Armitage. In his childhood, he had opportunities in seeing pictures in the house of noblemen and the king's palace. At the age of ten, he was hut to St. Martin's Lane School to study drawing, and later he studied for a time at the School of the Royal Academy of Arts. His father bought him some great pictures and as soon as he began his own collection, his father supplied him money to buy them. At the age of fourteen, he began his apprenticeship to James Basire, a well-known engraver. He spent his two years apprenticeship in Basire's before he was sent out for drawing. Then he continued in making his own design. He married Catherine Bouche, a daughter of a market gardener and they have no child. She was illiterate, but Blake taught her to read and to help him in his engraving.

He gave drawing lesson, illustrated books, and engraved designs made by other artist. In 1800, he moved to a cottage at Felpham, on the Sussex seacoast and after three years he moved back to London. Blake's old age was serene, self-confident, and free from the burst of irascibility with which he had earlier responded to the shallowness and blindness of the English public. He died at the age of seventy in 1827.

Someone who introduced Blake to poetry was Robert Hartley Cormek. He offered Blake a commission for illustration to Robert Blair's *The Grave*. From this beginning, Blake began to make his own poems. But actually, his early poems Blake wrote at the age of 12. However, being early apprenticed to a manual occupation, journalistic-social career was not open to him. His first book of poem, *Poetical Sketches*, was printed when he was sixty-six. The second book, *The Song of Innocence*, wrote in 1789, and the third was *The song of Experience*, published in 1794.

Blake was a person who believed with something mystical. In his childhood he had seen God through his window, had a vision of the prophet Ezekiel, and saw a tree which was full of angels. He believed that nature and its occupant had a cosmic meaning. His mystoicism and pantheism belief influenced his poem. The typical for Blake's poems were long, flowing lines and violent energy, combined with aphoristic clarity and moments of lyric tenderness.

B. Poem

The Little Black Boy (1789)

My mother bore me in the southern wild,
And I am black, but O! my soul is white.
White as an angel is the English child,
But I am black as if bereaved of light.

My mother taught me underneath a tree, 5
And sitting down before the heat of day,
She took me on her lap and kissed me,
And pointing to the east began to say:

“Look on the rising sun: there God does live,
And gives his light, and gives his heat away; 10
And flowers and trees and beasts and men receive
Comfort in morning joy in the noon day.

“And we are put on earth a little space,
That we may learn to bear the beams of love;
And these black bodies and this sun-burnt face 15
Is but a cloud, and like a shady grove.

“For when our souls have learned the heat to bear,
The cloud will vanish we shall hear his voice,
Saying: ‘Come out from the grove, my love and care,
And round my golden tent like lambs rejoice.’” 20

Thus did my mother say, and kissed me;
And thus I say to little English boy.
When I from black and he from white cloud free,
And round the tent of God like lambs we joy,

I’ll shade him from the heat till he can bear, 25
To lean in joy upon our father’s knee;
And then I’ll stand and stroke his silver hair,
And be like him, and he will then love me.

By: William Blake

C. Paraphrase

In "The Little Black Boy", Blake questions the conventions of the time with basic Christian ideals. In this poem Blake deals with the suffering of the Blacks in the hand of white people and it shows how the Whites used to look down upon them in the name of colour and racial discrimination.

The poem tells the story through the speaker that is a black child. The black child tells the story of how he comes to know his own identity and to know God. The boy is born in "*the southern wild*" of Africa. He first explains that though his skin is black but his soul is as white as that of an English child. It shows the readers that he has to come to terms with his own blackness. The signal of his song will be to abolish this "*as if*" in a way that shows him to be as capable person and deserving of perfect love as a white person is.

The poem continues to the scene when he receives his lesson about life from his mother. He usually accepts his lesson underneath a tree, a place where gives its protection from the heat of

the day by its shady leaves. The Black boy's mother teaches him with full of loves and cares, as mother usual do to his child, by takes him on her lap and kisses him.

In the next stanza, the Black boy relates how his loving mother teaches him about God who lives in the East, gives light and life to all creation and comforts and joy to men. He also gives comfort feeling in the morning and joy atmosphere in the noonday. The mother shows him how God loves his mankind by giving everything human needs indiscriminately.

The course is continued to the fourth stanza. "*We are put on earth,*" his mother says, to learn and to accept God's love. They are gifted by the black bodies and the sunburnt face. He is told that his black skin "*is but a cloud*" that will be blended when his soul meets God in heaven. The mother compares their body as "*a shady grove*" too as the reflection that God asks them to be patient during their life by waiting behind the grove, means their condition at that time.

In the next stanza, his mother persuades his child in order to accept his condition as a Black. She says that though they have the black bodies but actually their soul is more prepared to God's love. They usually receives His blessing through the heat of the sun symbolizes as love of God. And then, in afterlife God will invite them to His sides, gives his full loves and cares and asks them to round His golden tent like lambs with joyfulness.

The black boy accepts his mother's lesson and applies it into his relations with the outer world. Specifically, Blake shows us what happened when the boy applies it to his relationship with a white child. The boy explains to his white friend that they are equals. He vows that when they are both free, he will shade his white friend until he learns to bear the heat of God's love too.

In the last stanza it tells that he imagines himself shading his friend from the brightness of God's love until he can become accustoms to it. This statement implies that the black boy is better prepared for heaven than the white boy. He also imagines that he will stand and stroke the English child's silver hair. It shows that he has a great passion to be accepted by the English child and has the equal position in God's eyes.

CHAPTER III LITERARY REVIEW

A. Intrinsic Approach

1. Diction

Cleanth Brooks in his book, *Understanding Poetry: An Anthology for College Students*, states that "*diction is the choice of words in poetry or any other form of discourse*" (1938:553). When using it, the poet can devote and show his or her feeling and mind exactly. Diction gives also a space for the poet in expressing his or her idea, mind, and soul in appropriate sense vividly. It can extend the aesthetic imagination in reader's mind and then the messages that want to be conveyed by the poet can be grasped and caught by them accurately. S. H. Burton argues in *The Criticism of Poetry*, the second edition, that "*in selecting the words which he will use, a poet is concerned with their meanings, their sounds, and their associations*" (1977:82). Hence, that is why the poet gives his or her main attention to the word choice while he or she makes a poem.

Diction or word choice becomes the main element in the poetry. From words join in a poem, the readers can uncover the theme, the meaning, and the other intrinsic elements of poetry. As Michael Meyer states in *The Bedford Introduction to Literature* that "*characters, actions, settings, and symbols may appear in a poem, but in foreground, before all else, is the poem's language*" (1990:522).

Diction or word choice consists of two main aspects. They are denotation and connotation.

According to Oxford Learner's Pocket Dictionary, "*denotation is the dictionary meanings or meanings of the words,*" while "*connotation is the idea or quality suggested by a word in addition to its main meaning*". The example of diction where the readers can find the use of denotation and connotation is taken from one of Robert Frost's poems, *Stopping by Woods on A Snowy Evening* (adapted from *Stylistics and the Teaching of Literature* by H. G. Widdowson, 1975:117).

My little horse must think it queer

To stop without a farmhouse near

In line one; there is word *horse* and *queer*. The denotation meaning of *horse* is large four-legged animal that people ride on or use for pulling carts, etc. While the word *queer* is strange or unusual. In this poem Robert Frost chooses the word *horse* to represent human values. The *horse* is represented as reacting like a human being that he does not understand why he should be made to stop where there is no human habitation, and therefore there can be no justification for stopping in terms of any normal social requirement. While, the usage of word *queer* will give a stronger sense than the word strange and also it will make the aptitude tone with the word *near* in line two.

2. Figurative Language

Donald Hall states that "*figures of speech are extraordinary, original, non-literal uses of language, common to lively speech and literature*" (1928:36). In writing a poem, almost the poet uses figurative language for a good reason. One of the goals is to express the words that they want to say vividly and forcefully.

Perrine (1969:71) explains some of the reasons for the effectiveness of saying in figurative language. First, figurative languages afford us imaginative pleasure. Second, figures of speech are a way of bringing additional imagery into verse and of making the abstract concrete of making poetry more sensuous. Third, figures of speech are a way of adding emotional intensity to otherwise merely informative statements and of conveying attitudes along with information. Lastly, figures of speech are a means of concentration, a way of saying much in brief compass.

These are figurative languages in *The Little Black Boy poem*:

a. Metaphor

Hyde Cox and Edward Connery Lathem cite Robert Frost's argumentation in their book, *Selected Prose of Robert Frost* that "*All metaphor breaks down everywhere. That is the beauty of it...It is a very living thing. It is as life: itself*" (1966:41).

One of metaphor usages can be noticed in Robert Frost's *A Hillside Thaw* (taken from Perrine, 1969: 65).

Ten million silver lizard out of snow!

As often as I've seen it done before

In line one; there is metaphorical sentence, *Ten million silver lizards out of snow!* It connotes the dust of the sun shine in the morning. Robert Frost uses the word *silver lizard* as the metaphor of the dusts that he usually saw in the morning. The poet uses the word *silver lizard* without any connective words such as *like*, *as*, *than*, *similar to*, or *resembles*. Through the usage of it, the poet can hand over the special effect to his word in his poem.

b. Symbol

Perrine argues that “*a symbol may be roughly defined as something that means more than what it is*” (1969:83). It can vary in the degree of identification and definition that their authors give them.

One of the symbol usages is taken from Robert Browning’s *My Star* (Perrine, 1969: 84).

All that I know

Of a certain star

The readers should interpret *My Star* symbolically, neither should suggest some meanings. It can be interpreted as a dedication to Browning’s wife, Elizabeth Barrett Browning. Elizabeth may shine his life like a star by its various colours or attempted to admire her genius. The stars may even interpret as the Browning’s own extraordinary genius.

c. Irony

Perrine states that “*irony is a literary device or figure that may be used in the service of sarcasm or ridicule or may not*” (1969:113). Irony itself is divided into three types. The first type is verbal irony. As Perrine explains that “*verbal irony is saying the opposite of what one means*” (1969:113). The second is dramatic irony where Perrine states that “*dramatic irony means the discrepancy is not between what the speaker says and what he means but between the speaker says and what the author means*” (1969:116). And then, the third type is irony of situation which the writer used in analyzing the poem. Perrine argues that “*irony of situation occurs when there is a discrepancy between the actual circumstances and those that would seem appropriate or between one anticipates and what actually comes to pass*” (1969:117).

One usage of irony of situation is taken from Percy Bysshe Shelley’s *Ozymandias* (adapted from Perrine, 1969:118).

“My name is Ozymandias, king of kings:

Look on my works, ye Mighty, and despair!”

In line 10, the phrases of king of kings show us that once upon a time, *Ozymandias* had a great power. He asked a sculptor to make his own statue to show his authorities but then the sculptor mocked the king’s passion by creating a sculpture which is now destroyed, half sunk in the sand as explained in line 4. That is the irony that came into *Ozymandias*’ life.

3. Imagery

Barnet argues that “*whatever in a poem appeals to any of our senses (including sensations of heat and pressure as well as of sight, smell, taste, touch, and sound) is an image*” (1989:13).

According to Perrine “*imagery can be divided into seven imageries, they are visual imagery, olfactory imagery, kinesthetic imagery, organic imagery, tactile imagery, auditory imagery, and gustatory imagery*” (1977:54).

a. Visual Imagery

Visual imagery is an image that appears from eyesight. It can be found in two lines of *Meeting at Night* written by Robert Browning (taken from Perrine, 1969:55).

The gray sea and the long black land;

And the yellow half-moon large and low;

There are three phrases showing visual imagery. They are *the gray sea*, *the long black land*,

and *the yellow half-moon*. In the writer's opinion, the poet asks the readers to imagine a specific situation, in which a lover goes to meet his sweetheart that appeals to our sense of sight.

b. Olfactory Imagery

Olfactory imagery is an image that appears from sense of smell. The example below is taken from John Updike's *Fellatio* (John Updike, 1970:73).

Of skies containing clouds, plowed earth stinking

Of its up turned humus, and smell farm each

The word of stinking appeals to the readers' sense of smell. It makes the readers imagine about something have a strong unpleasant and offensive smell which the people do not like and try to avoid it.

c. Kinaesthetic Imagery

Kinaesthetic imagery is an imagery that appears from the movement. It can be seen from William Blake's *London* in stanza 1, line 1, and stanza 3, line 4 (adapted from Norton Anthology of English Literature Volume 2).

I wander through each chartered street

Run in blood palace wall

In this line, the readers will imagine how the speaker does his journey in that place. He wanders, it means he does his journey by foot, and it is a kind of kinaesthetic imagery.

d. Tactile Imagery

Tactile imagery is an image that can be felt by skin. It can be found in two lines of Ted Hughes' *Wind* (adapted from H. G. Widdowson, 1975:27).

Winds stampeding the fields under the window

Floundering black astride and blinding wet

Here, *floundering* and *wet* are words having tactile imagery. The word *floundering* asks the readers to feel about the high flow of the wind. In the mean time, the word *wet* leads the readers to imagine the parts of their body are soaked with water, and then it soon makes discomfort condition.

e. Auditory Imagery

Auditory imagery is an image that can be heard or comes from the sense of hearing. It can be described in *Song of Experience: Introduction*, stanza 1, written by William Blake (taken from Norton Anthology of English Literature Volume 2).

Hear the voice of the Bard!

Who Present, Past, and Future sees;

Whose ears have heard

The Holy Word

That walked among the ancient trees,

The phrases *hear the voice* in line 1 is one example of auditory imagery. It explains clearly that it appeals to our sense of hearing. The speaker leads the readers to hear the voice of the

Bard, whose imagination is not bound by time, has heard the voice of the Lord in Eden.

f. Organic Imagery

Organic imagery is an image that appears from thought or consideration. It can be read in the last stanza of Archibald MacLeish's *You Andrew Marvell* (adapted from Perrine, 1969:88).

To feel how swift how secretly

The shadow of the night comes on...

The sentence above contains organic imagery. It shows the readers about the passing of a day turned into the night. It, then, brings us to a sensation in our thought or consideration.

g. Gustatory Imagery

Gustatory imagery is an image that appears from sense of taste. The use of this imagery can be seen in Wilfred's Owen's *Dulce et Decorum Est* (taken from Perrine, 1969:8).

Bitter as the cud

Of vile, incurable sores on innocent tongues,

The word bitter has variety meanings. It can be translated as something has unpleasant taste; not sweet or filled with anger or hatred. So, it appeals to our sense of taste.

Thus, the seven imageries are explained. But in this thesis, the writer just analyzes five imageries contained in *The Little Black Boy*. They are visual imagery, kinaesthetic imagery, tactile imagery, organic imagery, and auditory imagery.

B. Extrinsic Approach

1. Individual Psychology of Alfred Adler

a. The General Image of Individual Psychology

Feist says in his book, *Theories of Personality*, that "*the individual psychology of Adler describes the optimist view of human who lean upon the social interest concept, namely the feeling of become one with the entire humans*" (2010:76). There are some differences of opinion between Adler and his predecessor, Freud, which makes their relationship, becomes brittle. Here is the Feist's suggestion of the differences between that theoretician:

- . Freud redraws all of motivations become sex and aggression, while Adler observes that humans are more motivated by the social influence and by their struggle to reach the superiority or success.
- . Freud assume that human has little choices or does not has any choices at all in forming their personality, while Adler believes that human has a big responsibility of who they are.
- . The Freud's assumption that the behaviour at the present is formed by the past experiences, opposite to the Adler's opinion that it is formed by human's vision of future.
- . It contrast to Freud who is very emphasize the unconscious component in behaviour, Adler believes that human who is health psychologically, is commonly aware of what they do and why they do it.

b. Adlerian Theory

The essays of Adler reveal the deep opinion toward the deepness and complexity of human personality, however he arranges the simple theory and *parsimonious*.

“Based on Adler, human was born with the weak body and inferior-a condition that direct to the inferior feeling so it causes the dependence to the other persons. Therefore, the feeling of being one with the other persons (social interest) has become the human’s characteristic and become the last standard for the psychology health” (Feist, 2010: 81).

More specific, the main principle in Adler’s theory can be analyzed in outline. Here is the adaptation that describes the last declaration from the individual psychology.

1. The dynamic power behind the human’s behaviour is striving for success or superiority.
2. The subjective perception of human forms behaviour and his or her personality.
3. The personality unified and self-consistent.
4. The value of the entire human’s activities has to be observed from social interest point of view.
5. The self-consistent structure of personality develops to style of someone’s life.
6. The life style is shaped by creative power of human.

The first principle of Adlerian theory is the dynamic power behind the human’s behaviour is striving for success or superiority. Individual psychology teaches that every people start his or her life with the physical weakness that appears inferior feeling-a feeling that motivates someone to strive for superiority or success.

Adler argues that people is struggle for a final purpose, both of the personal superiority or the success for the whole people. In each case, the last aim has the fancy or fictional character and it does not have the objective form. However, the last aim means a lot for unite the personality and make every behaviour can be understood.

Every people has the power to create a fictional purpose appropriate to his personality, the aim that is made from the incomplete which is served by generation factor and environment. However, the purpose is not determined genetically or environment. But, it is the product of creative power, namely people’s ability to create their behaviour freely and make their own personality.

Adler makes the hypothesis that children will balance their inferior feeling with the bend ways, which do not have a clear relation with their fictional aim. In their struggle to reach the last aim,, people create and chase after many early purposes. This sub-purpose is often realized, but the relation between sub-purposes with the last aim usually still unknown. Moreover, the relation between the sub-purposes itself is rarely realized. However, in the last purpose point of view, it is suitable with self-consistent model.

Adler believes that every people is gifted by small body, weak, and inferior when they were born. The physical weakness makes the inferior feeling only because people, by their natural characteristic, have innate tendency to reach something that is intact or full. People continuously are encouraged by the need to cope with the inferior feeling and the willingness to become intact. The positive and negative situation appears simultaneously and can not be separated because it is two dimension of a complete power.

The struggle power itself is deliverance, but the characteristic and the struggle power direction are determined by inferior feeling and aim to reach superiority. Without

the deliverance power to strive the completeness, the children will never feel inferior. But, without the inferior feeling, they will never decide the purpose to reach superiority or success. Afterwards, the aim is established as the inferior feeling compensation, but that feeling will never appear except a child has the basic willingness to become intact. This power then becomes the basic ideals of the little black boy to remove his inferior feeling because he is a black in his society.